

# All American

Howard Hawks, one of the founders of the Guild, had a long and varied career ranging from pioneering aerial films to screwball comedies and rugged Westerns. A collection of vintage shots shows him creating Hollywood history.



**FAST-TALKING WOMAN:** (opposite) Hawks changed the role of Hildy Johnson from a newspaperman to a newspaperwoman (Rosalind Russell) and turned Ben Hecht's play *The Front Page* into *His Girl Friday* (1940). It was one of the first films to have characters talk over each other's lines to speed up the pace. (above) Hawks (right) and cinematographer Daniel B. Clark at Clover Field in Santa Monica for *The Air Circus* (1928), the first of the director's aviation films. Originally shot as a silent picture, 15 minutes of dialogue were added later.





**KNEE DEEP:** Hawks (in cowboy hat) shot much of the Western *The Big Sky* (1952) in and around Yellowstone and Grand Teton National Parks. Kirk Douglas (second from right) plays a fur trader on an epic trek up the Missouri River. The film features Hawks' characteristic male bonding and a poetic appreciation for the wilderness.



**BULL'S EYE:** Hawks takes target practice with Gary Cooper in *Sergeant York* (1941) based on the life of the most decorated soldier of World War I. Because of the draft, Hawks couldn't find enough young male actors to play the soldiers and was forced to hire students from local colleges.



**WARTIME ROMANCE:** Hawks bet his friend Ernest Hemingway that he could make a good film out of his worst book, and chose *To Have and Have Not* (1944), though little of the novel was used. Hawks played up the natural chemistry between 19-year-old newcomer Lauren Bacall and co-star Humphrey Bogart.

PHOTOS: (ABOVE) EVERETT; (BOTTOM LEFT) WARNER BROS. PICTURES/COURTESY L. TOM PERRY SPECIAL COLLECTIONS, BYU; (BOTTOM, RIGHT) EVERETT



**HIGH FLYING:** A quintessential Hawksian portrayal of professionalism under fire, *Only Angels Have Wings* (1939) starred Cary Grant as a mail pilot trying to save his struggling South American business. The story was based on a real-life couple Hawks had met while scouting locations in Mexico for *Viva Villa!* a few years earlier.



**ODD COUPLE:** *I Was a Male War Bride* (1949), starring Cary Grant and Ann Sheridan, was Hawks' first film shot in Europe. Much of the cast and crew fell ill in the cold German winter. Shooting dragged on for 8 months and the budget soared to \$2 million, but it became one of the director's biggest hits.



**CHARMER:** Hawks shows Charles Coburn how to seduce a not-so-innocent Marilyn Monroe on a transatlantic cruise in *Gentlemen Prefer Blondes* (1953), an adaptation of Anita Loos' bestselling novel. The model of the ship and some sets were left over from *Titanic*, which had filmed the previous year.

PHOTOS: (ABOVE) AMPAS; (BOTTOM, LEFT) 20TH CENTURY FOX/PHOTOFEST; (BOTTOM RIGHT) 20TH CENTURY FOX/COURTESY L. TOM PERRY SPECIAL COLLECTIONS, BYU



**LOST WORLD:** Cary Grant plays a paleontologist harassed by Katharine Hepburn in *Bringing Up Baby* (1938). Hawks (on ladder) later said the problem with the film was that there were no normal people in it and everyone was a screwball.



**ON TRACK:** Hawks created the prototype of the rapid-fire screwball comedy with a dizzy dame battling with a charming but manipulative hero in *Twentieth Century* (1934), starring Carole Lombard and John Barrymore. Hawks unleashed the ferocity of Lombard's performance by telling her Barrymore had made a disparaging remark about her, which wasn't true.



**SAFARI:** Hawks (right), with John Wayne (left) and crew, on location in what was then Tanganyika, on *Hatari!* (1962). Hawks relished the opportunity to shoot far away from the watchful eye of the studio, and quickly burned through the film's \$6 million budget. The animal captures in the film were all done by the actual actors.



**CRIME PAYS:** Despite problems with censors and the interference of producer Howard Hughes, Hawks' violent, poetic *Scarface* (1932), starring Paul Muni as an Al Capone-like mobster, was a landmark gangster picture, and still seems modern today.

**COW PUNCHES:** Hawks stages a showdown between John Wayne (left) and Montgomery Clift in *Red River* (1948), based on the first cattle drive along the Chisholm Trail. Filmed largely on location in Arizona, five dams were built to flood the San Pedro River for cattle crossing scenes.

PHOTOS: (ABOVE) UNITED ARTISTS/THE KOBAL COLLECTION; (BOTTOM) AMPAS



**HORSE SENSE:** Hawks, with Angie Dickinson, had sets for *Rio Bravo* (1959) built to seven-eighths scale so performers would look larger than life, and shot only two close-ups in the entire film. It was supposedly Hawks' response to *High Noon*.